

DALLAS MUSEUM OF FINE ARTS

**HANDBOOK OF COLLECTIONS
EXHIBITIONS AND ACTIVITIES**





Mural by Mexican Artist Rufino Tamayo, in Museum foyer.





DALLAS MUSEUM OF FINE ARTS

Erected in 1936 with funds provided by a \$500,000 bond issue voted by the citizens of Dallas.

Maintained through annual appropriations from the Park Department of the City of Dallas.

Supported and developed through annual memberships in the Dallas Art Association and by private endowments and donations.

OPEN FREE TO THE PUBLIC

Tuesday through Saturday, 10 a.m. to 5 p.m.,

Wednesday to 9 p.m.,

Sunday, 2 to 6 p.m. Closed Monday.

STATE FAIR PARK

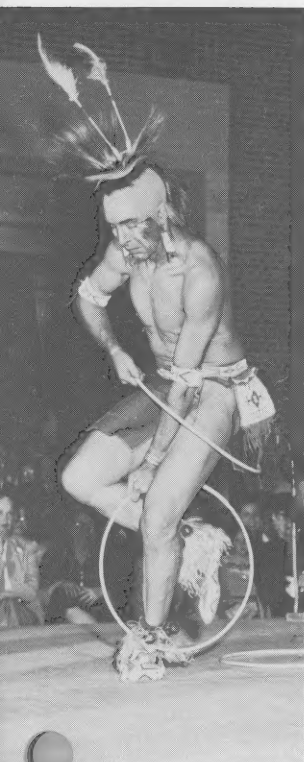
(opposite the Cotton Bowl),

DALLAS



WHERE THE CULTURES OF OTHERS...





... JOIN OUR OWN



WHERE CHILDREN COME TO SEE ART...



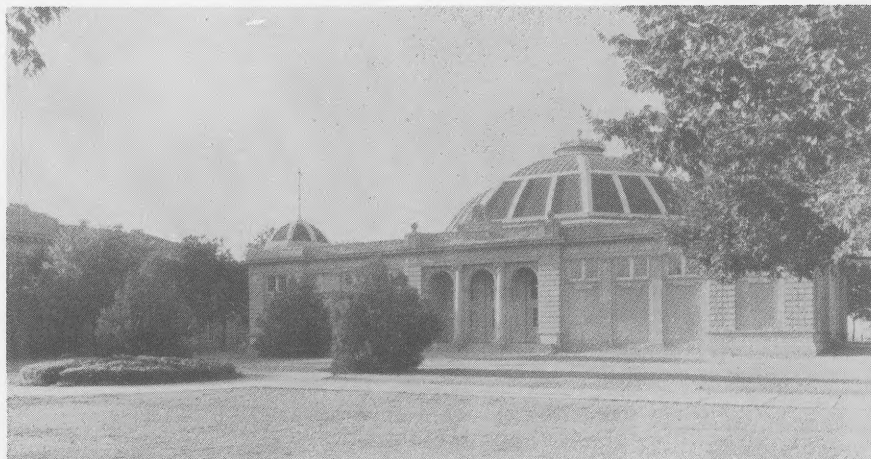
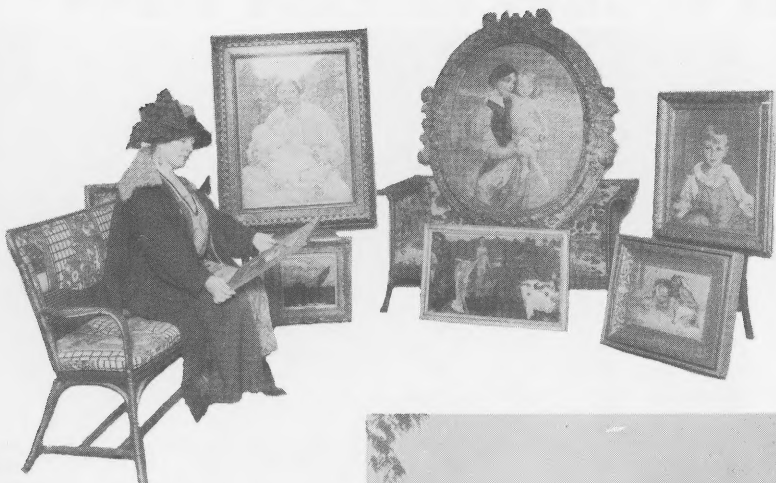
... AND LEARN TO CREATE IT



WHERE EXPERT HANDS DEVELOP THE STUDENTS' SKILLS



... AND ACCOMPLISHMENT MEETS WITH RECOGNITION



IT STARTED IN 1903...

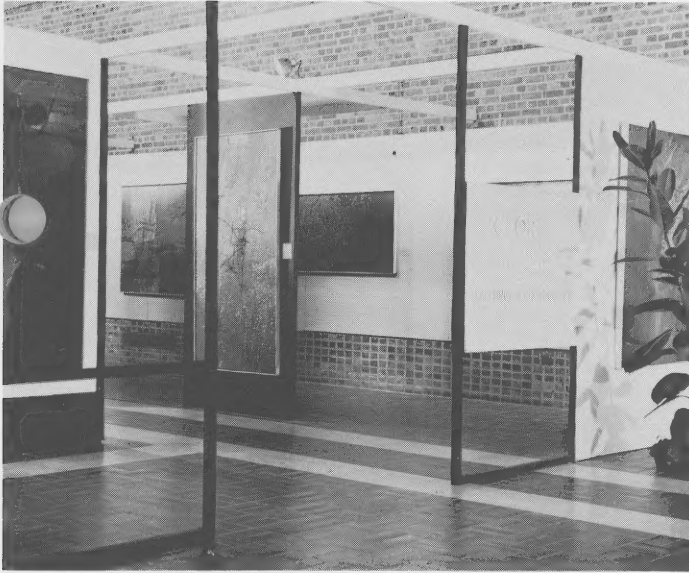
when the Dallas Art Association was organized to encourage and to exhibit art in Dallas: The first art gallery was a room in the Dallas Public Library, where exhibitions were held each spring and fall. Purchase funds were raised through “benefits” and presentations of art lecturers imported from Chicago and New York.

In 1909 the Dallas Public Art Galleries moved to larger quarters in the Dallas Fair Association’s new Fine Arts Building at Fair Park (*above*). The art collection was given in trust to the City of Dallas with the Art Association and its Board of Trustees continuing as custodians and sponsors of the museum.

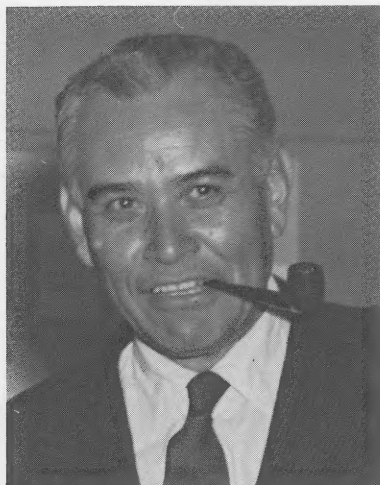
In 1929 the galleries were moved to Majestic Building quarters previously occupied by the Hallaby Galleries. At this time the Association hired its first professional art director, John S. Ankeney. In 1933 the galleries moved again — to the Dallas Power and Light Building — and the name became the Dallas Museum of Fine Arts.

The Museum's present building was erected in 1936 in connection with the Texas Centennial and the Dallas Park Department's development of a Civic Center. The galleries were opened at the time of the Centennial celebrations. The completion of a functional building for the Museum provided the impetus for expanded activities. A formal art education program was organized, annual competitions were inaugurated and a long range acquisitions plan was developed.

Today the Dallas Museum of Fine Arts is recognized as one of the most active regional museums in the nation. More than 250,000 visitors see an average of 40 different art exhibitions here each year.



AMONG THE MUSEUM'S VISITORS ARE MANY



Rufino Tamayo, famous Mexican artist, at the Museum to lecture and install his mural titled "El Hombre."



Sir John Rothenstein of the Tate Gallery, London, before a lecture.



House Speaker Sam Rayburn before "Washington Crossing the Delaware" on loan from the Metropolitan Museum of Art.



General Carlos P. Romulo, Philippine envoy to the United States, and Mrs. Shorty, New Mexico silversmith.



Elsa Maxwell and Maria Callas at the reception after a Dallas Civic Opera performance.

WHO ARE FAMOUS THROUGHOUT THE WORLD



Rene d'Harnoncourt, Director of the Museum of Modern Art, on a visit to the Museum.



R. L. Thornton, Mayor of Dallas, and the late Francis Henry Taylor, former Director of the Metropolitan Museum of Art, at a dinner honoring the City Council of Dallas at which Mr. Taylor was the principal speaker.



Eric Newton, English art critic, at the Museum to lecture.



(Left to right): Tom Lea, Peter Hurd, Dan Longwell, the late H. O. Kelly, and the late E. DeGolyer at the Museum for the presentation of the Tom Lea Collection which was commissioned by LIFE magazine.

EXHIBITIONS

As a municipal organization the Museum's most important function is to show all the trends in the development of the arts. Exhibits of an educational nature are held, as well as those which give an opportunity for the artists of the area to display their work and have it evaluated. The Dallas Museum of Fine Arts is not a static showcase. It is an ever-changing display which provides its visitors a constant source of enjoyment and enlightenment.

ANNUAL COMPETITIONS

During the ten year period 1948-1959, the Dallas Museum of Fine Arts distributed a total of \$46,210.00 in prizes and awards to artists in the region. Through the Museum's four major annual competitions, juried by leading art figures, Texas and Southwestern art has won recognition and acclaim.

Regularly scheduled competitions include: *Texas Annual Exhibit of Painting and Sculpture*, which attracts an average of 700 entries, with 400 artists competing for an average of \$3,800 in prizes... *Texas Crafts Exhibition*, attracting 150 entries annually for prize monies averaging \$500.00... *Dallas County Painting and Sculpture Exhibit*, in which 100 artists from Dallas County compete for \$1,400... *Southwestern Print and Drawing Exhibition* for artists of Texas and 6 surrounding states. Prize awards normally total \$700.00.



Emily Genauer, art critic for the New York Herald Tribune judging the 20th Texas Annual Painting and Sculpture Exhibition.



Aline L. Saarinen, art critic for the New York Times judging the 16th Texas Annual Painting and Sculpture Exhibition.



(Left to right): Perry T. Rathbone, Director of the Boston Museum of Fine Arts and Dorothy Adlow, critic for the Christian Science Monitor, judges for the 15th Texas Annual Painting and Sculpture Exhibition.



(Left to right): Robert Winn of Antonio and Thomas S. Tibbs, Director of Museum of Contemporary Crafts, New York, judging 9th Texas Crafts Annual.



(Left to right): Dorothy C. Miller, Curator of paintings for Museum of Modern Art; H. Harvard Arnason, Director of the Walker Art Center; and John I. H. Baur, Curator of Whitney Museum of American Art.



William Wurster, head of the architecture department, University of California at Berkeley, and Bruce Goff of the architecture department of the University of Oklahoma, at the Museum to judge an architecture competition.



Carl Zigrosser, Vice Director and Curator of Prints and Drawings for the Philadelphia Museum of Art, on a visit to the Museum to judge a Print and Drawing Exhibition.

THE PERMANENT COLLECTION

Since its beginning, the Dallas Art Association has ruled that only works of high quality should be included in the Museum's permanent collection. Until recently, objects were acquired largely through gifts by individuals and organizations . . . Now, however, special funds are available and the collection is so large that it is impossible to display all of it at one time. Through the year the collection is rotated, with selected items remaining on view continuously. Parts of the collection are used to build exhibitions which illustrate some theme or idea, as well as to supplement loan shows. Regular new acquisitions strengthen the specific categories of art which make up the permanent collection.

Mrs. Stephen I. Munger made one of the earliest large contributions to the Museum in 1925 when she established the Munger Fund of \$50,000, income from which is used to purchase works for the Museum. Other collections which have been given include the Howard and Waggener Collections and gifts from Samuel H. Kress . . . The Hoblitzelle Collection of older European paintings is one of several collections on indefinite loan to the Museum.

*Pietro Paolini (Italian, d. 1681): "Bacchic Concert," oil.
Loaned by the Hoblitzelle Foundation*





Camille Pissarro (French, 1831-1903): "The Apple Pickers," oil. Munger Fund purchase, 1955.



Abraham Hendriksz Van Beyerens (1620-1675). Dutch. "Still Life with Landscape," oil. Loaned by the Hoblitzelle Foundation



Gilbert Stuart (American, 1755-1828): "Portrait of John Ashley, Esq.," oil. Munger Fund Purchase, 1946.



George Bellows (American, 1882-1925): "Emma in Blue," oil. Dallas Art Association purchase, 1956.



William M. Harnett (American, 1848-1889): "Munich Still Life," oil. Dallas Art Association purchase, 1953.



*Mary Cassatt (American, 1845-1927):
"Sleepy Baby," pastel. Munger Fund purchase, 1952.*



*Henry Varnum Poor (American, b. 1888): "Peter," oil.
Dallas Art Association purchase, 1945.*



Morris Graves (American, b. 1910): "Bird," Sumi ink. Gift of Mr. and Mrs. Lawrence Pollock, 1958.



Edward Hopper (American, b. 1882): "Lighthouse Hill," oil. Gift of Mr. and Mrs. Maurice Purnell, 1958.



William Lester (American, b. 1910): "Old Fort Davis," oil. Dallas Art Association purchase, 1951.



Totonacan Figure. Totonacan culture, Vera Cruz district, Mexico. Pottery, 300-1000 A.D.



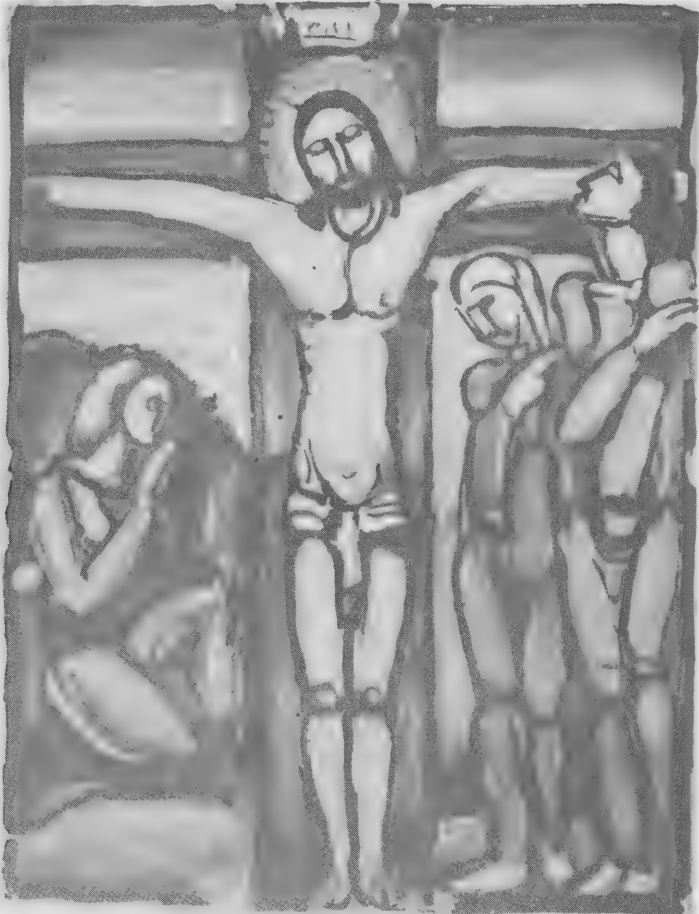
George Lopez (American, contemporary): "Guadalupe," wood. Dallas Art Association purchase, 1952.



*Rembrandt van Rijn (Dutch, 1606-1669): "Old Man with Flowing Beard," etching.
Junior League Purchase, 1942.*



James A. McNeill Whistler (American, 1834-1903): "Drouet-Portrait," etching. Gift of Mrs. A. E. Zonne.

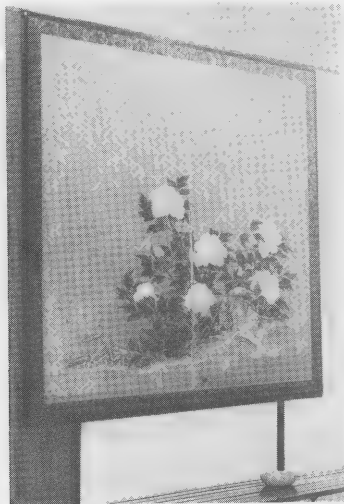


Georges Rouault (French, 1871-1958): "Crucifixion," color aquatint. Gift of Mr. and Mrs. Alfred L. Bromberg, 1953.

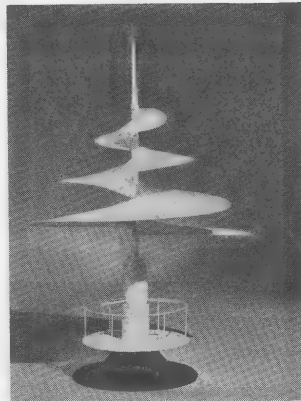
SPECIAL "IDEA" EXHIBITIONS

Exhibits based on a single theme form a part of each year's schedule. Some of these exhibits, such as *Fifty Years of Danish Silver*, *100 Years of American Architecture*, *Winston Churchill as a Painter* or *Adventures in Glass*, are circulated by national organizations . . . Ideas for other exhibitions are originated by staff members and Trustees of the Museum. Curatorial research, display planning and publications for these shows are then carried out by various staff members. Such projects have included *Sculpture of the Southwest*, *Japanese Screens*, etc. . . . Each year two comprehensive exhibits of the work of some outstanding Texas or Southwestern artist focus attention on regional art. These one-man shows are supplemented by definitive monographs and illustrated catalogues.

To date, the most ambitious exhibition originated by the Museum was *Religious Art of the Western World*, displayed in the spring of 1958. Three years in the making, this show occupied the entire Museum. It won international acclaim and was called the largest, most complete exhibition of its kind ever assembled. Specially designed installations were erected throughout the Museum which allowed art objects (representing Catholic, Protestant and Jewish faiths) dating from the 5th century to be displayed in a dramatic manner. The photograph (*opposite*) shows the installation of objects for this show in the sculpture court of the Museum.

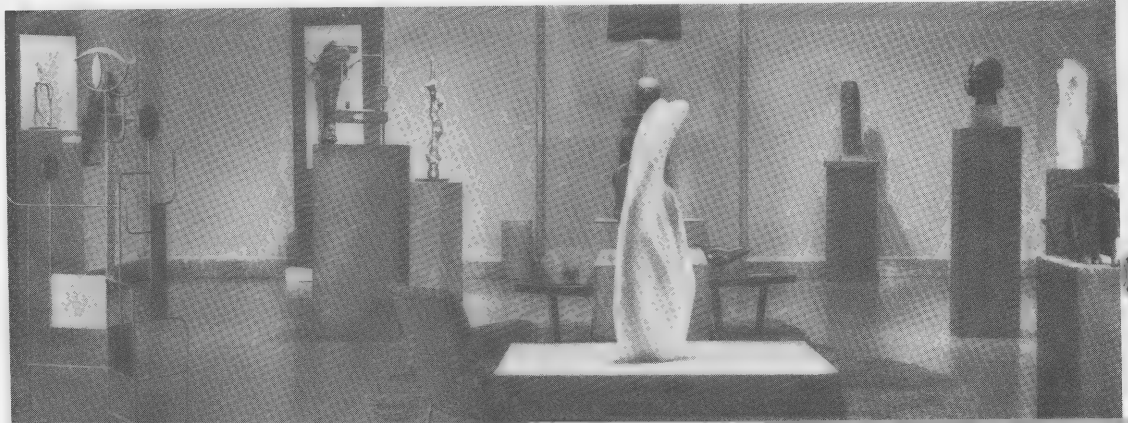


One of an exhibition of Japanese screens.



Scale model of a design by Leonardo da Vinci for an aerial screw, a forerunner of the helicopter; one of a large group of scale models from designs by da Vinci shown as a State Fair exhibit.

A gallery installation: "Survey of Texas Sculpture."







STATE FAIR EXHIBITIONS

In 1941 the State Fair Association asked the Dallas Museum of Fine Arts to assemble each October special exhibits exclusively for State Fair of Texas visitors. Each year since then, the Museum has organized four or five exhibitions of wide popular appeal for the annual exposition. On one day, a record attendance of 32,000 visitors was recorded in the Museum. Outstanding major exhibits for the Fair during past years have included *The Fabulous West*, *Family of Man*, *Mr. President*, the works of Toulouse-Lautrec and *Famous Paintings*.

"The Fabulous West" exhibition featured performances of The Laubins, authorities in American Indian dance, in the Sculpture Court.





Fairgoers view an exhibit tracing the development of modern art.

The late H. O. Kelly, "cowboy" painter, showed how he did it during a State Fair exhibition.



Artists in action: sculptors demonstrate how they work.



A part of "The Family of Man" exhibit installed in the Museum sculpture court.

SPECIAL INTEREST EXHIBITIONS

Throughout the year, the Museum presents exhibits which offer encouragement to "special interest" art groups... Two such shows are based on *Young Collections*, a group of area residents beginning personal collections. ... Each fall the Texas Society of Architects, state organization of the American Institute of Architects, exhibits drawings, photographs and scale models of outstanding designs by its members... The Craft Guild of Dallas, Dallas Print and Drawing Society, and other Dallas art groups also present yearly exhibitions in the galleries of the Museum...



Members of Young Collections readied for the preview of one of their showings.

CIRCULATING EXHIBITIONS

With its ever-increasing stature among the nation's museums, the Dallas Museum of Fine Arts finds that the organization and circulation of exhibits, as well as the loan of works from its permanent collection, is an important part of serving the arts and the people of the region... *The Texas Annual Painting and Sculpture* exhibit, with \$3,800 in prizes, is circulated annually to four Texas museums. *The Southwestern Print and Drawing* exhibit is circulated for 14 months to from seven to ten cities in the Southwest. Packaged exhibitions of paintings, photographs, reproductions and prints are available to colleges and galleries in Texas... Individual works from the museum's permanent collection are loaned for exhibitions throughout the United States and Europe.

Ward Lockwood, of the University of California Art Department, and Charles Nagel, Director of the City Art Museum of St. Louis, judging sculpture for the annual Texas Painting and Sculpture circulating exhibition.



ACTIVITIES

In an effort to serve both the citizens of Dallas and out of town visitors, the Dallas Museum of Fine Arts has facilities for a wide range of activities relating to the arts. It is a museum both for those with a knowledge of art and for those with an interest in seeing art and learning more about it.



ART FOR RENT. Visitors may take art home by renting the works of prize-winning Texas painters and sculptors. Reasonable rental fees apply toward purchase of the ever-changing but ever-abundant selection.



LECTURES AND DEMONSTRATIONS. Outstanding artists are invited to give special lectures, often with slides, films or demonstrations, for Dallas Art Association membership and the general public.



PREVIEWS. Special exhibitions demand extra attention; preview showings of major exhibits are held through the year for members, press and special guests.



GALLERY TOURS. Club, school and other groups frequently request conducted tours through the Museum. Members of the Museum staff sometimes direct as many as four tours a day through the galleries.



MEETINGS. The Dallas Print Society is typical of groups which use Museum facilities for meetings, exhibitions and discussions.



ART MUSEUM LEAGUE. This service organization of women interested in the arts was organized in 1937.



SUNDAY CONCERTS. At 4 p.m. each Sunday, in cooperation with Mu Phi Epsilon and the American Federation of Musicians, the Museum presents concerts for the enjoyment of gallery visitors. Admission to these concerts is free.



DALLAS SYMPHONY LEAGUE. The League of the Dallas Symphony Orchestra frequently uses Museum facilities for meetings and special entertainments. (Above) President Willis Tate of SMU presides at a dinner honoring Paul Van Katwijk, past Symphony conductor, and Paul Kletzki, present conductor.



DANCE PROGRAMS. Included in the Sunday afternoon concerts are many presented by professional and semi-professional dance groups on the auditorium stage.



ARCHITECTURAL EXHIBITS. Architectural and city planning exhibits are frequently presented. (*Above*) a model of an area for study by planning groups.

LIBRARY & CURATORIAL SERVICES



The Dallas Museum of Fine Arts houses one of the most comprehensive libraries of art books, magazines and photographic slides relating to the arts in the Southwest. A staff librarian is on duty at all times to assist those who wish to use these facilities. In addition to more than 2200 books and a large collection of magazines, there are color reproductions, catalogues from other museums and galleries, loan exhibitions and an identification service. The Museum's files of biographies and photographs of regional artists are unique in the state... The director and staff of the Dallas Museum of Fine Arts are available to the public for authentication and advice regarding works of art. They are frequently asked to help both in research and planning of exhibits for special groups and in the establishment of new art centers in the region.



PUBLICATIONS DESK. There is always something of interest at the publications desk, where visitors may purchase art books, postcards, catalogues and reproductions of sculpture, antique art objects and paintings.

MUSEUM SCHOOL

In the early 1940's art classes for children and adults became a major part of the Museum's formal education program. For three semesters each year, classes are held in painting, life drawing, sculpture, mosaics, crafts and ceramics. Outstanding artists of the region serve as instructors on the school staff. College and public school credits, if desired, are given for most classes.



Teaching Staff: (Above) Ann Cushing Gantz, Octavio Medellin, Barbara Maples; (Not shown) Caroline Daniel, Barney Delabano, Otis Dozier, Wilfred Higgins, Margaret Hull, DeForrest Judd, Evaline Sellors.



ADULT CLASSES provide constructive criticism for mature painters and sculptors, while basic techniques are shown beginners by instructors who excel in their fields.

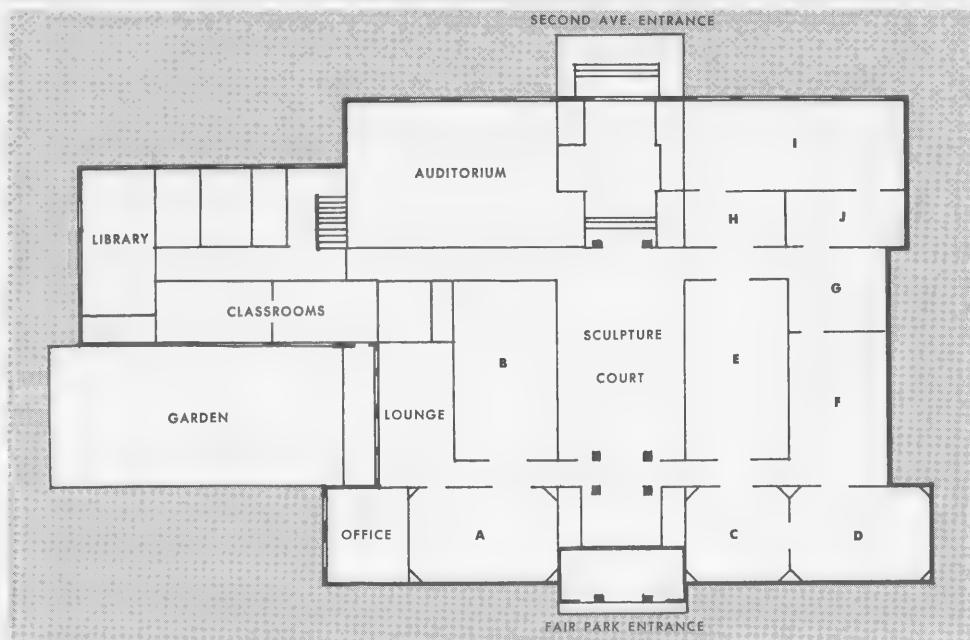


CHILDREN'S CLASSES are designed to develop, through the child's own creative experiences, a basic interest which will produce an increasing enjoyment of art as he grows older.

OTHER EDUCATIONAL ACTIVITIES

A print and drawing room adjacent to the Museum's library provides the public with convenient access to the print and drawing collection of more than 500 old master and modern examples.





DALLAS MUSEUM OF FINE ARTS . . .

erected in 1936, is one of the most functional museum buildings in the South. Completely air conditioned, the Museum has 14 galleries, most of which are furnished with comfortable lounge chairs. Special care is given to lighting of the exhibition areas so that installations and objects are shown to advantage... The Museum faces a lagoon and landscaped grounds which are under the care and development of the Dallas Park Department... A two-story educational wing houses classrooms and studios, library and print room. Sculpture, mosaic and ceramic classrooms and storage vaults are on the building's ground floor. Future plans call for a new wing on the building's west side to house permanent collections and an addition to the school wing for the expansion of classes for children and adults.

MEMBERSHIP. An annual Dallas Art Association membership of more than 1,300 supports the Museum. These memberships provide the Museum with funds other than the operational funds provided by the city for expanding its activities in the cultural life of the community. In this way each member aids directly in improving and increasing exhibitions, lectures, demonstrations, scholarships and additions to the permanent collection.



PRESIDENTS OF THE DALLAS ART ASSOCIATION (left to right): Maurice E. Purnell (1956-59); J. T. Suggs (1955-56); Stanley Marcus (1952-54); E. L. DeGolyer (1948-51); Alex Weisberg (1941-47). Not pictured: Arthur L. Kramer (1929-40); Rhodes S. Baker (1926-28); Mrs. George K. Meyer (1909-25); Mrs. T. L. Westerfield (1908); Mrs. A. V. Lane (1907); Clifton Church (1904-06); Mrs. Charles L. Dexter, president, Mrs. Henry Exall, temporary chairman, (1903).

WHO MAKES IT RUN?

TRUSTEES. The Board of Trustees of the Dallas Art Association is comprised of 36 Dallas citizens who hold their positions through election to 3 year terms. Trustees who have performed long and distinguished services may be elected Emeritus Trustees. Monthly luncheon meetings of the Trustees are held at the Museum.

Trustees of the Dallas Art Association, 1959:

OFFICERS: *President*, Maurice E. Purnell; *Vice-President*, Frederick M. Mayer; *Vice-President*, R. L. Tayloe; *Corresponding Secretary*, Mrs. Lawrence Pollock; *Recording Secretary*, Mrs. Dan C. Williams. **OTHER ACTIVE TRUSTEES:** Mrs. Frank E. Austin, Jr., Charles F. Beard, Arthur S. Berger, Milton F. Brown, Mrs. James F. Chambers, Dr. John Chapman, Mrs. Earl A. Forsythe, George F. Harrell, Mrs. Pinta Huff Harris, Larry A. Hart, Joseph Linz, Lawrence E. Marcus, Mrs. W. C. McCord, George C. McGhee, John W. O'Boyle, Joseph B. Rucker, Jr., Mrs. Wilson Schoellkopf, Mrs. Tulane Smith, Charles P. Storey, Willis M. Tate, Mrs. Elizabeth Walmsley, Dr. Robert W. Webb, W. C. Windsor, Jr., Mrs. Robert E. Winn, J. Ralph Wood, Angus G. Wynne, Jr.; Mrs. Robert L. Moore, *Museum League Representative*; Mrs. James H. Boggess, *Junior League Representative*; Mrs. Everett L. Gantz, *Print and Drawing Society Representative*. **EMERITUS:** Mrs. George N. Aldredge, Mrs. Alex Camp, E. G. Eisenlohr, Mrs. Tom C. Gooch, Karl Hoblitzelle, Mrs. Edwin B. Hopkins, Mrs. E. H. Hulsey, Mrs. John Leddy Jones, Eugene McDermott, Summerfield G. Roberts, Mrs. Alex Spence, Miss Allie Tennant, Mrs. Leslie Waggener, Mrs. Alex Weisberg.

Jerry Bywaters, Director of the Museum since 1943.





Junior League volunteers at work in the Print Room.



Conservation is a vital phase of Museum's operation.

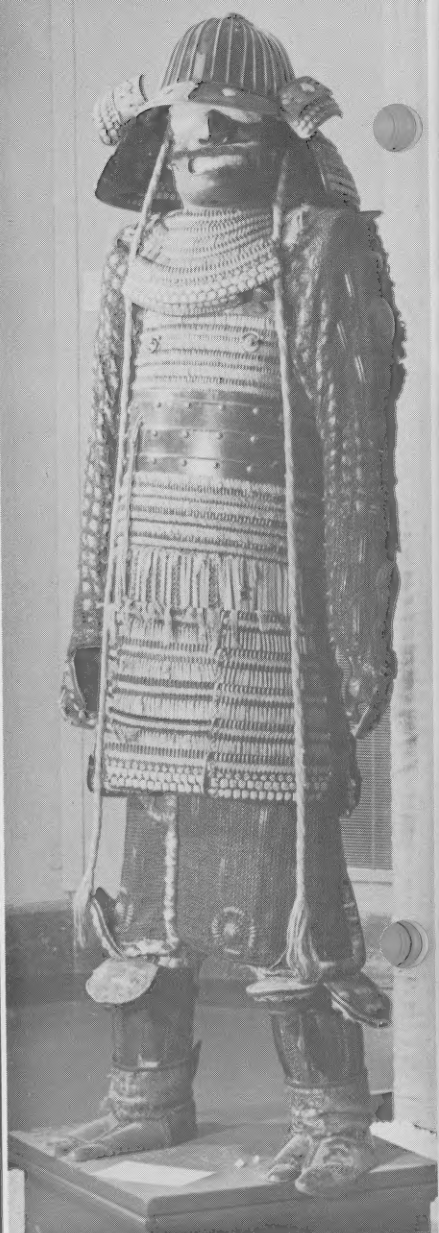
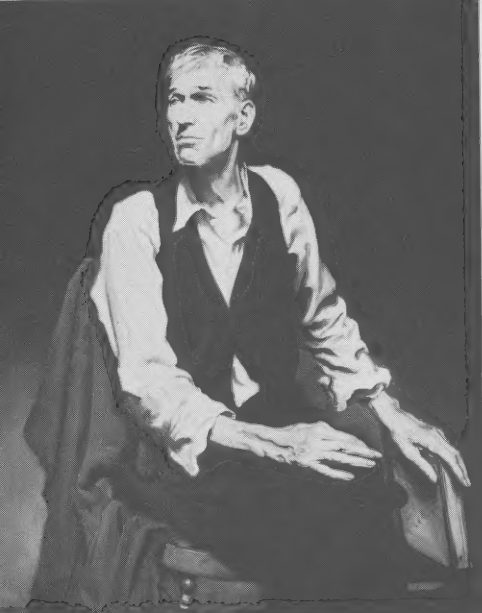
STAFF. Prior to 1929, when its first professional director was selected, the Dallas Art Association's galleries were run entirely by the membership. Since that time the staff has grown with the Museum. The present staff consists of: Jerry Bywaters, *Director*; Eugene Mitchell, *Business Manager*; Barney Delabano, *Assistant to the Director*; John Lunsford, *Acting Associate Curator*; Jerry Jane Smith, *Membership Secretary*; Charlotte Stephens, *Museum Secretary*; Esther Houseman, *Museum Registrar*; Alice M. Withey, *School Registrar and Librarian*; Mary Doyle, *Educational Program Director*; Pat Magruder, *Publications Assistant and Staff Photographer*; James Garrett, *Building Superintendent* and Teddie Farrell, *Custodian*.



Museum Staff: (standing) Farrell, Garrett, Withey, Mitchell, Smith, Houseman, Delabano; (seated) Lunsford, Stephens, Bywaters, Magruder.

**THE MUSEUM
IS MANY THINGS
TO MANY PEOPLE**









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